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THE LOTUS MAGAZINE

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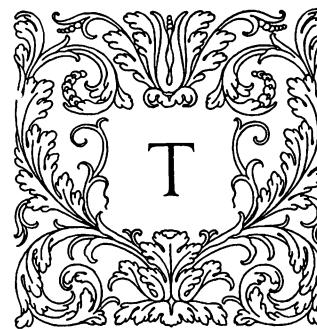
Number 5

THE ART MUSEUMS' MONTHLY DIGEST

Art Association of Montreal
Art Museum of Chicago
Buffalo Fine Arts Academy
Cincinnati Museum of Arts
City Art Museum, St. Louis
Detroit Museum of Art
John Herron Art Institute, Indianapolis
Worcester Art Museum

Memorial Art Gallery, Rochester
Metropolitan Museum of Art, New York
Minneapolis Society of Fine Arts
Museum of the Brooklyn Institute
Museum of Fine Arts, Boston
Syracuse Museum of Fine Arts
Toledo Museum of Art

BUFFALO FINE ARTS ACADEMY


THE mark of that true greatness which history will assign to him is that he has noted the eternal among that which is transitory and the type amid human generalities, writes Lemonnier of Constantine Meunier.

Christian Brinton in an article in the Century says that Meunier was the first sculptor who saw plastic beauty in the workman, "the first to give labor the precious baptism of art." And it is an art so direct that it both appeals to the man in the street and gives the connoisseur pause.

To what has been quoted from Lemonnier and from Brinton, Miss Cor-

nelia B. Sage adds that Meunier was also a painter of rare ability and that his drawings are considered masterpieces. Meunier's distinction is that he has dared in modern art to choose beings from daily life. While this might appear an easy task, many other artists have tried vainly to portray the life of the working classes. Meunier, besides Millet, the great painter of the Barbizon school, is the only one who has done it with perfect success. The art of this sculptor and painter is born of an instinctive sympathy for the worker. Before endeavoring to portray the miners and carriers, the puddlers and the blacksmiths, he was their friend. He knew their difficult and agonizing life. He analyzed their characters—made himself familiar with their thoughts, hopes and sorrows—



The Harvest

By Meunier

before undertaking to contemplate their outline. He has opened to sculpture an entirely new domain. He has revealed, through his power of modelling or painting, not so much the joys, but the burdens and unknown dread that surround certain passages of labor. He understood the pathetic splendour of his heroes and has portrayed them with truth, because he loved them and worked for them.

In regard to his painting, it was at the beginning of his career that Meunier painted pictures of labourers. But he soon turned to sculpture, and it was in this medium he achieved his strongest expression. For he was primarily a sculptor; form and volume impressed him more strongly than colour, and his painting has qualities which are essentially sculptural, including strong, vigorous feeling, rugged truthfulness and realism without veneer or compromise.

Meunier is dead, and yet he is very much alive, especially over here, which is due to the exhibition of his works that Miss Sage, Director of the Buffalo Fine Arts Academy and Albright Art Gallery, secured for that institution, where it drew throngs. And there it belongs in this Museum Digest. For although the exhibition no longer is

in the Albright Art Gallery, but went from there to Carnegie Institute, Pittsburgh, and is now in New York, it would not be in America at all, but for Miss Sage, who went to Brussels, met the heirs of Meunier, saw the superb collection of sculpture, paintings, etc., and begged the heirs for the exhibition, not only for the Albright Art Gallery, but also for other museums of America.

Mr. Daniel C. French was an enthusiastic advocate of having the exhibition at the Metropolitan Museum of Art. This, however, the museum was obliged to decline for lack of space. It was a woman who saved the show to New York. Through the suggestion of Mrs. Nicholas Murray Butler, who had seen and admired the works of Meunier in Brussels, Columbia University opened its doors to the paintings and sculptures of this laureate of labour. From New York



The Glass-Blower. By Meunier
Acquired by Mr. George W. Vanderbilt

the exhibition goes to Detroit, Chicago and St. Louis. When it is shipped for its return to Brussels, it will have been in this country—eloquently pleading the cause of honest labour—from November 15, 1913 to May 25, 1914.

The "Monument to Labour," on which Meunier wrought, seems as a whole to be disappointing. But there is no division of opinion as to the amazing

power of the sculptures which he contributed to it.

A large bas-relief, "The Harvest," is one of the friezes comprising this "Monument to Labour." It represents a group of workers cutting and binding the grain. It conveys the idea of more wholesome, healthy work, less of the futile struggle with natural forces, more of the reward of industry and of man's right to the products of the earth than many another of the artist's themes. This aspect of triumph is impressive and grand. "The Mine" is another of the friezes designed for the "Monument." In all the four friezes of the "Monument," in fact, throughout Meunier's work, there is grandeur of design and strength of execution that to some resemble the static energy for which the Renaissance of sculpture in Italy became noted through its leading figure, Michel Angelo.

Other works in the exhibition include the large figure entitled "The Sower," full of movement and vigour, with an impressive dignity about the man as, with a majestic movement, he throws the seed into the earth. The action is powerfully rendered and seems to symbolize the almost regal importance of labour to the world. Another vitally realistic figure in the collection is the "Puddler Resting," the man seated with one hand on his knee, the tool with which he has been working lying at his feet, and general abandonment in the pose. The whole effect is one of utter exhaustion and dejection. The open, panting mouth and the forward bending torso contribute largely to this feeling.

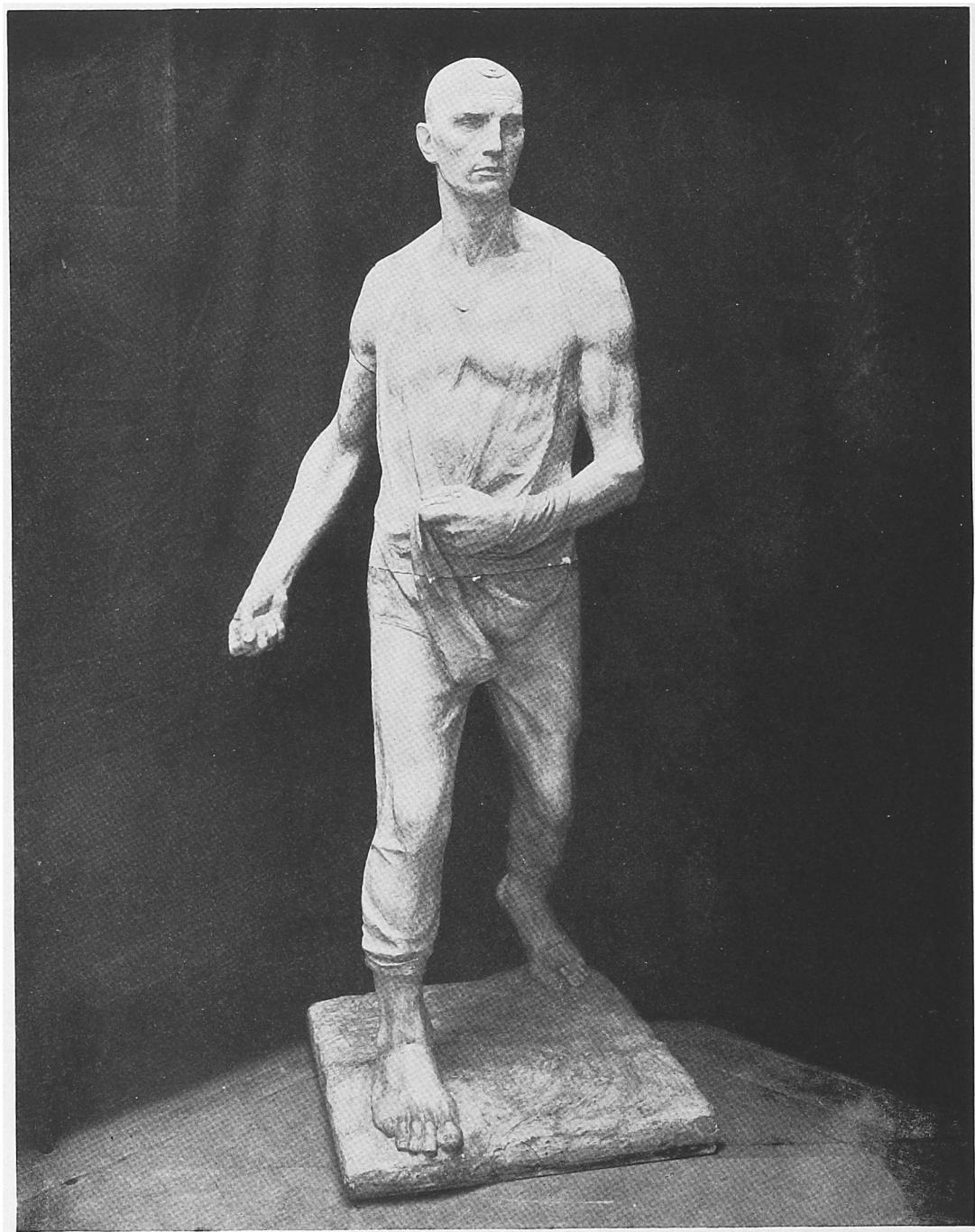
Even while the collection was still in Buffalo several sculptures represent-

ing various aspects of labour were purchased by Mr. George W. Vanderbilt. Among these is the "Stone Cutter," which is one of Meunier's strong types. It is the figure of a man working with chisel and hammer. It has a most vigorous feeling for concentration. This stooped, dejected body reminds one of the central figure in L'Hermitte's "Repose of the Reapers." The man's body and attitude are brutal yet touching, and this union of two such extremes as the brutal and the appealing is one of the distinguished factors in Meunier's art.

But while in his art he is chiefly the laureate of labour, he has produced other strongly appealing work. "The Prodigal Son" is an emotional composition, typifying with great depth of feeling paternal love and devotion, shows a beautifully significant contrast between the worn, emaciated frame of the father and the supple form of the youth kneeling at his feet. The expression in the latter's body and the action of the neck and head are things not to be forgotten.

"Shipwrecked," on the contrary, is a realistic representation of physical force and natural energy. Indeed, a striking feature of Meunier's work is its spontaneity. His figures never seem "posed"—his puddlers, foundrymen and other types are real people drawn from the ranks of industry; they are not of the studio. Such directness of expression is rare and its quality in the work is indicative of the artist's insight and sympathy. Could anything be less unstudied or more intense than "Shipwrecked"?

Mr. Brinton is quite right when he says that the honours of contemporary



The Sower
By Meunier

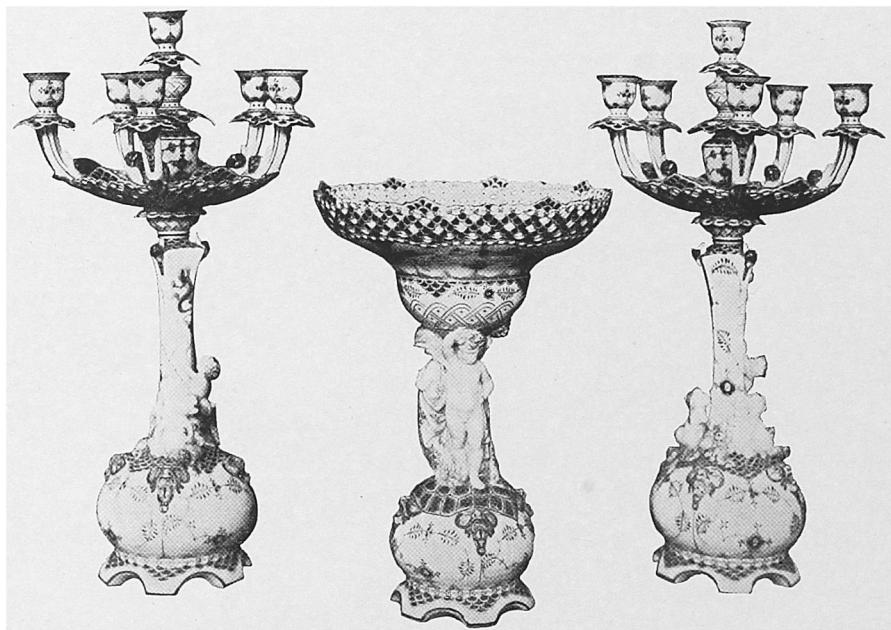
sculpture are divided between Rodin and Meunier. In his peculiar field, however, the depiction of labour—and hard, almost servile labour at that—Meunier is quite unsurpassed, indeed unrivalled; and that he should have remained so long comparatively unknown, while the fame of the other great sculptor has steadily been growing, appears strange. For though his productions are rugged, they are not in coarseness of execution beyond the limits of what is true and beautiful in art.

Mr. John W. Beatty, Director of Fine Arts of the Carnegie Institute, of Pittsburgh, where the Meunier collection has been, writes that the keenest appreciation of it has been shown by the men from the mines and factories of Pittsburgh who are the very prototypes of the labourers depicted by Meunier. On Sundays throngs of people awaited the opening of the Institute and during the first half hour fifteen hundred visitors were actually counted in the gallery, the total attendance for the afternoon reaching more than four thous-

and. This shows that Meunier in striking a powerful note has also struck a sympathetic one; and also explains why, as has been stated, he appeals both to the general and to the critical public. His epic of modern industrialism shows not the triumphs of the employer, but rather the dark side of the shield, the heavy labour of the employed. His men and women are dumb, like Millet's. Yet they are more appealing in a way, because Millet's peasants at least lived out-of-doors, whereas many of Meunier's laborers are of the mines and seem oppressed by the heavy atmosphere of these dungeons of the earth.

After all art is life. It may touch life with the imagination, but cannot divorce itself from it. In Meunier's art we see certain phases of life, portrayed with a realism which yet is not a detailed and over-faithful transcript of what the artist has seen, but a transcript illumined by a light from within. Through his art one views labour as part of the great complex machinery of modern industrialism.

MUSEUM OF THE BROOKLYN INSTITUTE



Candelabra and Epergne of Royal Copenhagen Porcelain

THE Brooklyn Museum owes to the generosity of Mr. W. A. Putnam, of its Board of Trustees, a collection of Royal Copenhagen porcelain and of modern Copenhagen faience, which is manufactured by a branch of the same factory. The collection comprises ninety-four pieces, and the choice of these specimens was left to the Director of the Royal Copenhagen factories, without limit as to cost, so that both in the quality and dimensions of the pieces, the selection may be considered as thoroughly representative of the type. The finest exhibit is a porcelain vase, 29 inches high by 16 inches in diameter; but other large pieces are numerous. They include several platters of 2 feet in diameter and vases of the same height. The body of the large vase is decorated with swans and grass, with a decoration of raised leaves of the horse-chestnut on the neck and cover.

One of the most delightful features of Royal Copenhagen porcelain is the national note that frequently manifests itself in the designs. Even the trademark shows this tendency toward a national type. The three blue wave lines of which it is composed, symbolize the three famous Danish waterways—the “Little Belt,” the “Great Belt” and the “Sound.” It was adopted at the suggestion of Queen Juliane Marie.

May not even the blue fluted porcelain, one of the first patterns made at the works and often called “Danish pattern,” be regarded as a wave or water pattern?

This blue fluted porcelain, which immediately caught public fancy, is hand-painted and painted under glaze. It forms one of the richest, if not the richest, set in variety in the world. For it is made in more than fifteen hundred different forms or shapes, and

even now new shapes are constantly executed.

Designs drawn from the aquatic life of the north can be found in this porcelain: the polar bear, the sea-lion, the sea-gull, the heron and other water birds; and among northern land animals, the musk-ox. But designs also are drawn from the cat, hound, King Charles spaniel, hippopotamus, owls and dogs. There are in the Museum collection human figures of an old woman, a shepherd with sheep, a girl with goats and a clock held by a grotesque seated figure.

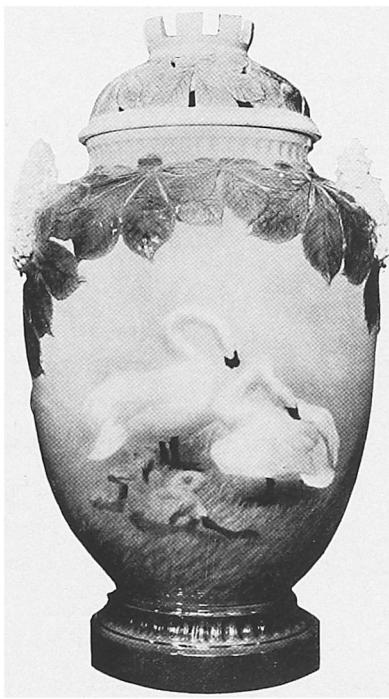
The above designs, usually on large pieces and realistic in execution, are for decorative purposes. Of another type is an attractive series in blue and white conventional decoration, largely of the style of the eighteenth century Delft, for table service and comprising dishes of all descriptions, vases, teapots, candelabra, clocks, etc. Still another type, designed both for useful and for decorative purposes, consists of vases, trays and

platters of white or pearl colour, or very tender shaded blue ground. Some of the designs, suggesting Japanese quality, show plant or floral forms. The effects are tender and luminous, with much reticence and simplicity as regards the choice and delicacy of the colours.

In writing of the collection, Professor Goodyear says that the specialty of the works is painting under glaze on the bisque. The painted porcelain is fired at a very high temperature, which limits the number of colours applicable to a very small one, this, however, being considered rather an advantage as to the artistic value of the ware. Many pieces are unique, only one piece being made and signed by the artist. Such decorations are

never duplicated.

Further may be mentioned the "grand feu" coloured glazes. The crystal glaze, the serpent skin, tiger eye, and crackled, as well as many other varieties, show effects which all connoisseurs admire.



Vase of Royal Copenhagen Porcelain

BOSTON MUSEUM OF FINE ARTS



“THE Kwan-yin is perhaps the finest piece of sculpture that has come out of China,” says the bulletin of this Museum. A Chinese stone figure of the V century, it has been presented to the Museum by Dr. Denman W. Ross in memory of Okakura-Kakuzo, a scholar and a connoisseur of Oriental art, who, until his death last year, was one of the curators of the Museum. An article is devoted to him in the bulletin. The authors are Dr. William Sturgis Bigelow and Mr. John Ellerton Lodge.

Okakura-Kakuzo was born at Fukui, the capital of Echizen Province, Japan. His father was a *samurai* who, feeling a deep interest in developing the trade of his country, obtained permission to relinquish his rank and devote himself to mercantile affairs in Tokyo and Yokohama,—a pursuit in which he was able to amass a comfortable fortune. Under such circumstances Okakura Kakuzo received his early education and, while still very young, entered the Department of Literature in the Imperial University of Tokyo. Here he employed much of his time in the study of English and Chinese, and in 1880, at the age of eighteen, he graduated with the degree of A. M. and with honors in Philosophy and English Literature.

While a student at the University he

came into intimate contact with the late Professor Ernest F. Fenollosa, who was then lecturing there, and under whose stimulating influence Mr. Okakura’s attention was, perhaps, first turned to the field of endeavor in which he afterward attained such distinction. From Fenollosa he received many of his early impressions in regard to the arts and ideas of the West, and in return acted as interpreter at Mr. Fenollosa’s lectures, accompanied him on tours of research among the temples, and read widely on matters pertaining to art in the literatures of China and Japan.

In 1886 he became Secretary to the Minister of Education, and was put in charge of musical affairs. But later in the same year he accepted an appointment to membership in the Imperial Art Commission which the Japanese government organized and sent abroad to study the fine arts of the Western world. The results of these investigations in Europe and the United States met with just recognition, and on Mr. Okakura’s return to Japan, the Government showed its appreciation of his services and attainments by making him Director of the new Imperial Art School at Ueno, Tokyo. This institution represented the first serious reaction against the lifeless conservatism still affected by adherents of the *Bijitsu*

Kyokai Art Association and the equally uninspired imitation of Western Art fostered heretofore in the old Government Art School. While recognizing the ideals and realizing the possibilities of ancient Japanese Art, and at the same time aiming at a love and knowledge of the more sympathetic aspects of art in the West, the new school sought to rehabilitate the native arts on a new basis whose corner-stone should be "Life True to Self."

For the carrying out of such a project Mr. Okakura possessed unusual qualifications, equipped as he was with a profound and reverent understanding of Asiatic Art, and a considerable familiarity with the best that Europe had produced. But rapid political changes in Japan brought in their train renewed insistence on the adoption of Western ideas in every branch of activity, and when, in 1897, it became clear that European methods were to be given an ever-increasing prominence in the curriculum of the new Art School, Mr. Okakura felt obliged to resign his Directorship. Six months later he had gathered about him thirty-nine of the leading artists of the time,—including such painters as Hashimoto, Gaho, Kanzan, and Taikan,—with whose collaboration he organized and opened the Nippon Bijitsu-in, or Hall of Fine Arts, at Yanaka, in the suburbs of Tokyo.

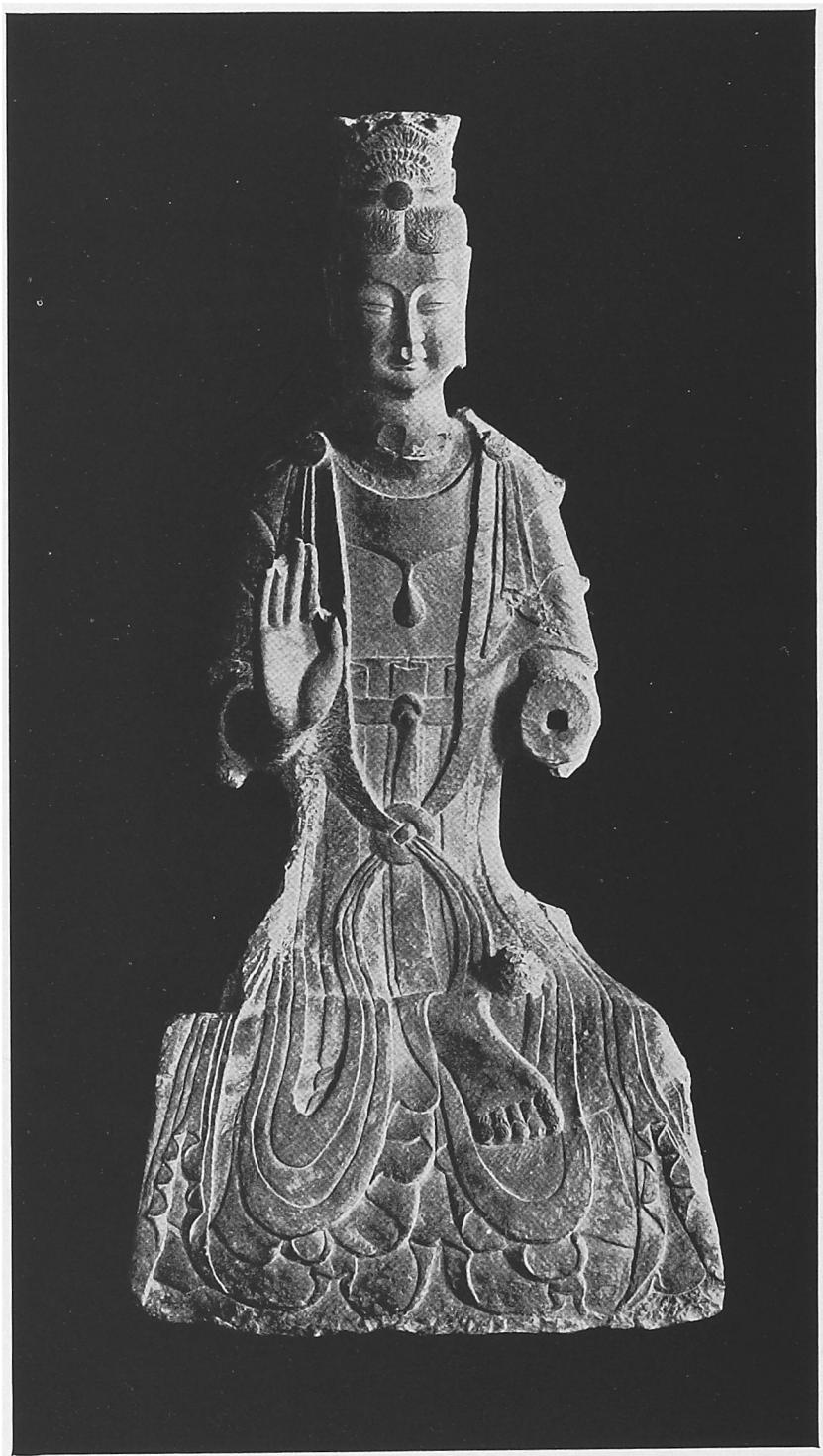
Prior to and during these activities, however, Mr. Okakura was profoundly interested in the researches which the Government had been led to make with a view to seeking out and registering the art treasures which then, much more than now, were scattered among the temples and monasteries of Japan.

As time went on, stress was laid upon

the increasing rapidity with which the great paintings and sculptures, accumulated through the centuries by the religious sects, were passing into the possession of collectors all over the world, and public opinion finally became sufficiently aroused to enable Mr. Okakura to secure the enactment of legislation which declared all such works of art to be national treasures, prohibited their sale or removal, and established as their custodians a body of artists and scholars known as the Imperial Archæological Commission.

The results of Mr. Okakura's visits to China and India, where he made exhaustive studies, are brilliantly set forth in his book, "The Ideals of the East" (1903), explaining his important and now generally accepted analysis of the movements of thought and art throughout Asia.

His connection with this Museum, first as Advisor and later as Curator of the Department of Chinese and Japanese Art, began in 1906. His first care was to begin the arrangement and classification of the vast collections of the department with a view to cataloguing them. The mere mechanical labour was far greater than any one man could attend to, and he secured the assistance of competent experts from Japan to classify the lacquers and metal work, while he himself undertook the examination and cataloguing of paintings and sculptures. It was a matter of great interest to see how rapidly the systematic study of art in Japan along the lines of Western research had altered the standards of judgment in twenty years, especially in the matter of the conventional attributions, many of which were completely reversed.



The Okakura-Kakuzo Memorial, "Kwan-Yin"

Pictures supposed to be originals were in some cases discarded, while their places were taken by others to which, twenty years before, relatively little importance had been assigned. This catalogue, which was finished comparatively lately, was made out in such a form that, after the usual details about the size, character, and attribution of each picture, a blank space is left for comment by any qualified expert who may be visiting the Museum. It remains a model for all time of what a catalogue should be.

Mr. Okakura's work was untiring, incessant and extended in many directions. He did a great deal to arouse this community to a realizing sense of what a wonderful treasure it possesses in the Japanese and Chinese Collections. The Museum was, and still is, at its beginnings in many respects. Many departments of art are inadequately represented and feebly supported, but in this one department it has, outside of the Imperial collections in Japan, no equal in the world; a fact which, thanks to Mr. Okakura, is gradually penetrating the minds of the community.

He lectured much at the Museum and on many subjects. He had a remarkable faculty of clear statement and of making his subject interesting. His brief, occasional reports on special points to the Director were models of terse, vigorous English and sound common sense. He had the simplicity of genius. He was, perhaps, the greatest scholar and most original writer of modern times on Oriental art. But this was far from being his only interest. His mind was encyclopædic. It seemed impossible to ask him a ques-

tion, not only in regard to art and poetry, but in regard to history, or philosophy, or religion, in Japan, China, or India, which he could not answer from first knowledge, not only as a student, but as a traveler.

He had been around the world repeatedly. He had been to China many times and visited pretty much every place noted in its religious, artistic, or political history. He spent nearly two years in India, with which he was equally familiar, notably in respect to religion, art, and philosophy. His grasp of our Western literature and fine arts was extraordinary. It was a pleasure to go to see pictures or hear music with him. His appreciation was keen and his judgment sound and extremely discriminating. After a Beethoven symphony he said to his companion, "This is perhaps the only art in which the West has gone farther than the East." On the other hand, when taken, in spite of his misgivings, to hear a modern, comic opera, with its loud orchestra and chorus and its stage crowded with colour and tinsel, he said, smilingly, next day, "It was an iridescent nightmare." He liked Raphael and disliked Rubens. Of the Cubist pictures he said, "I stretch out my mind toward them; I touch nothing." He was past master in those refinements of Japanese civilization which are part of the education of a gentleman, such as writing poetry and arranging flowers, in music, in the formal tea ceremony, fencing, and jujitsu. He was an "Admirable Crichton" in his way, with a grasp of the best intellectual products of the highest civilizations on both sides of the world.

The East and West met in Okakura-Kakuzo.

ART MUSEUM OF CHICAGO



Russian Porcelain

FROM Mr. Alfred Duane Pell the Art Institute of Chicago has received a collection of porcelains. Mr. Pell's gift includes examples of porcelains from Sèvres, St. Cloud, Arras, Paris and Tournay, France; Nyon, Switzerland; Meissen, Fürstenberg, Cloister Volkstadt and Berlin; Weesp and Loosdrecht; Worcester; Venice; Russia and China.

A detailed enumeration of the pieces is given in the Institute bulletin. For this reason THE LOTUS will give some interesting facts regarding the works in which several of the most important pieces in the collection were made.

Dresden or Meissen china—for it is made in Meissen—was originated by one Böttger. So valuable was his invention considered by Augustus the Strong, that, by the king's command, Böttger removed about 1710 from Dresden to the Albrechtsburg at Meissen where he became with his instructed workmen almost a State prisoner, while he produced the earliest

examples of the wares which were to amaze the ceramic world. "Secret to Death" was the legend written over the doors. The making of porcelain was greatly helped by the accidental discovery that the white earth known as "schnovrische weisse Erde," found near Aue in Saxony, and used as hair powder, was true kaolin. Böttger died in 1719, in his thirty-fifth year, leaving in Saxony the foundation of one of the most celebrated factories in Europe.

The true development of the work appears to have begun under a Viennese, J. G. Herold, who came to Meissen about 1720, secured the co-operation of the sculptor Kandler, and was director until 1740.

The Weesp and Loosdrecht pieces are from a factory which, during a chequered career of only forty years, saw its factory removed to five different localities. It seems to have begun at a place called Overtown; then it was taken to Weesp, not far from Amsterdam; afterwards to Loosdrecht, near

the town of Utrecht; finally to a suburb of Amsterdam; and it ended its career with a last removal into the capital. There are two specimens at South Kensington, one of Amstel and one of Loosdrecht, both cups and saucers.

For some time this factory was supported by Dr. Moll, pastor at Loosdrecht. He gave it considerable financial help. What it turned out is often tasteful and elegant, sometimes after the manner of Dresden china and at times not unlike Sèvres. During its occupancy of Weesp, this porcelain was marked with crossed bars and three dots in between. During Dr. Moll's management at Loosdrecht its mark was "MOL," the better specimens having an additional star; and at the time the factory was at Amsterdam the mark consisted of "AMSTEL."

The manufacture of Sèvres porcelain really started at Vincennes about 1740, when Orry de Fulvy, Councillor of State, who for a long time had interested himself in ceramics, received a proposal from two workmen, the brothers Gilles and Robert Dubois, who had left the Chantilly factory and offered to make known to him the secrets of that establishment. Having accepted their offer, he obtained permission to install the brothers Dubois in the donjon of the castle of Vincennes in order that they might carry out their experiments in full security, and he advanced them the money necessary for their installation.

For three years the brothers Dubois lived on the subsidies of de Fulvy. They did not, however, succeed in making the porcelain of which they claimed to possess the secret. De Fulvy probably would have abandoned the affair if one

of their assistants, who also had come from Chantilly, had not confessed to him that he had copied the formula and proposed in turn to conduct experiments. These succeeded, and de Fulvy having acquired various processes for the application of gold to porcelain, and for the composition of colours, he began to consider the transformation of the Vincennes workshop into an industrial concern.

Under the name of Charles Adam a company was formed in 1745 and to it the King accorded for a term of twenty years the exclusive right of manufacturing porcelain "*façon Saxe*." Protected by Mme. de Pompadour, the factory, under the management of de Fulvy and his agent Boileau, quickly acquired a great reputation and produced some remarkable pieces of work. Despite this success, however, its financial situation remained critical for some time, and de Fulvy was obliged to appeal to the King's generosity to maintain the establishment he had founded.

When de Fulvy died in 1751, and Boileau, his collaborator since 1745, found himself faced by almost insurmountable difficulties, Louis XV., again on the advice of Mme. de Pompadour, once more helped out the enterprise with a large sum of money, but exacted that the company should give a free hand to especially competent persons in the work of the factory. It was at this period that the chemist Hellot, member of the Academy of Science, was appointed to supervise the manufacturing end, while Hulst of the Academy of Fine Arts, was called to direct the artistic side with the help of Bachelier, who, a few years later, was to found what is now the Ecole Nationale des



French Porcelain



German Porcelain

Arts Décoratifs. In addition to these eminent men Duplessis, the King's goldsmith, continued to provide the factory with the designs of all the fine ornamental pieces, the success of which was maintained throughout the XVIII century. In these appointments there surely was shown the thoroughness with which France conducts her artistic enterprises.

At this time the question was discussed of abandoning Vincennes and removing the factory to a point closer to Versailles. The large amount of money paid by the shareholders of the Charles Adam Company and the perspective of the new expenditure required for the transfer of the factory, decided the partners to ask for the withdrawal of their privilege, which was transferred to a company, under the name of Eloy Brichard. The capital of the company was divided into eighty shares, a quarter of these subscribed for by the King, who thus became officially interested in the enterprise. Under the terms of the new letters patent, which were granted in 1753, the factory was authorized to take the name of the "Manufacture Royale de Porcelaine."

To please the King and Mme. de Pompadour the Eloy Brichard Company decided shortly after its formation to transfer its factory to Sèvres, equidistant from Paris and Versailles. The site chosen was the park of the Château de la Guyarde, the erstwhile summer residence of the musician Lulli. Unfortunately the buildings and the installation of the factory cost enormous sums, which ruined the Eloy Brichard Company, and the latter was soon obliged to ask the King for a dissolu-

tion. During this period, however, the management had remained in the same hands, although it was judged necessary to give the sculptors a chief other than Bachelier, and the famous Falconet was appointed to this post in 1757.

The King having ordered the repayment out of the royal treasury of all the sums advanced by the partners in the firm of Eloy Brichard, became sole proprietor of the factory, which he then exploited on his own behalf. The management of the firm from this date included Boileau, as director, and Hellot and Macquer as decorative and sculpture artists respectively. There is no doubt that it is to these remarkable men that the factory owes the development and renown that it acquired during this period of its history.

During the first thirty years of its existence, the factory only made soft porcelain but, as already stated, an attempt had been made in 1753 to learn the composition of hard porcelain. This idea was never afterward abandoned, and the chemist Macquer in particular endeavoured to discover in France the raw material in use in China and Germany.

He succeeded in 1769, after a trip to Gascony, in manufacturing the porcelain he had sought for so long from kaolin discovered at Saint-Yrieix, near Limoges. Two years later the regular manufacture of hard porcelain was organized at Sèvres, and it continued side by side with that of soft porcelain until the end of the eighteenth century. The Sèvres porcelain works are still in operation, and still belong to the French Government.

THE METROPOLITAN MUSEUM OF ART

DR. EDWARD ROBINSON, Director of the Metropolitan Museum of Art, announces regarding excavations at Thebes by the Museum's Egyptian expedition, that, thanks to the present policy of the Egyptian Government, the Museum expedition has had the opportunity of excavating some of the most interesting sites in Egypt. During the last seven years it has had concessions granted to it at Lisht, the Oasis of Kharga, and Luxor, with an agreement for an equal division between the Cairo Museum and the Metropolitan of the material resulting from the work. In this way extremely important material has been obtained, and it is now on exhibition. From the Pyramids and the royal cemeteries of the XII Dynasty at Lisht (about 2000 B. C.), from the Palace of Amenhotep III. at Luxor (1400 B. C.), and from the Temple of Amon in Kharga (350 B. C.), comes this material.

According to a lecture given at the Museum by Herbert E. Winlock, Assistant Curator of the Egyptian Department, of which Albert M. Lythgoe is the Curator, the work of the past season has required, from the nature of the site, a larger piece of clearing and a greater expenditure than these previous excavations. This has been borne in part by the fund made available by Mr. Morgan and the Trustees, and in part by the use of a portion of a fund given by Mr. Edward S. Harkness, a Trustee of the Museum.

Luxor, the ancient Thebes, where the expedition has been conducting excavations for the last three years, lies on the Nile five hundred miles from the

Mediterranean, in the center of a wide, fertile plain surrounded by high, rugged desert hills. From the natural advantages of its location it was destined to play a large part in Egyptian history. Its prince, Mentuhotep III., about 2100 B. C. became ruler of the whole Nile Valley. His descendants, to strengthen their power, had to set up their capital nearer the northern Delta, but Thebes grew during the next five centuries, and in 1580 B. C. became the residence of the great conqueror kings of the flourishing period of the Empire. The city itself was on the east bank of the river where now is the modern town of Luxor, meaning in Arabic "the Palaces." Having been built on the Nile flood-plain, none but the least perishable of its buildings exist today—the gigantic temples of Karnak in Northern and Luxor in Southern Thebes, and it is in the cemeteries far to the west, on the dry desert plateau, that most of the existing monuments of ancient Thebes are to be found. The summer palace of Amenhotep III., which the Museum expedition dug, was to the south, beside its artificial lake. To the north of it began the Necropolis, with the Valley of the Queens, and the tombs extended for over three miles along the desert. The Kings of the empire were buried in hidden tombs back in a mountain valley, the so-called Valley of the Kings. Along the edge of the cultivation, in front of the Necropolis, they built their mortuary temples—monuments in which posterity could see and admire their achievements, and where endowed colleges of priests could perform services in their honour.

One of the Museum's concessions lies in the heart of this district—a valley called by the Arabs the Assassif—and this was chosen as the site of the work of the past year. In an area of a square mile, where every foot may contain antiquities, it was a great deal of a problem to decide where to begin. The outstanding landmark of the neighborhood is the famous Temple of Queen Hatshepsut, at Der el Bahari, built about 1500 B. C. as the mortuary temple of herself and her family. Everyone, says Mr. Winlock, who has been to Luxor remembers this terraced and colonnaded temple, but what is not so familiar to them is the fact that beside it are the ruins of a temple six hundred years older, from which Hatshepsut's architects derived their inspiration. It is the temple and burial place combined, of the Mentuhoteps—the princes who founded Theban power. From the work of earlier excavations nothing remains to be cleared in either temple; but not so with the approaches. For years it has been known that an avenue or causeway led up from the Nile Valley to Hatshepsut's temple. Today it is the tourist's carriage road leading up to the temple from the cultivated fields of the valley. Sixty years ago granite and sand-stone sphinxes were still lying along its length, and in the last few years Lord Carnarvon and Mr. Howard Carter have discovered at its lower end, near the cultivation, another temple—the beginning of the causeway and the propylea of the great temple above. Processions from the valley entered the propylea, or valley-temple, and ascended the causeway to the main shrine above. Excavations on the Pyramid-Temples of the Old Kingdom, and the Museum's

excavations on the Middle Kingdom Pyramids at Lisht, built only a generation or two later than the Mentuhotep temple here, show that valley-temples and causeways were regular features of the early royal tombs. Mentuhotep must, then, have had a causeway and possibly another temple, and this year the expedition set out to find it.

In the Assassif, whenever the workers want to get a general view of the whole field they need only climb to the top of the Der el Bahari cliffs and see stretched out, three or four hundred feet below, the whole concession. Past Cook's Rest House, and through Dra Abul Neggeh hill, goes Hatshepsut's causeway. To the right are three parallel lines of limestone chip, broken farther on by the late Necropolis. These lines while always visible had never been explained, but in looking for the Mentuhotep avenue one can see their meaning. They start from what used to be the front court of the Mentuhotep temple. The center line must mark the ruins of the causeway, some twenty yards wide; the side lines must have been boundary walls. At the Saite tombs, which rise prominently in the middle distance, the lines are broken, but beyond the hills have been cut away on both sides in exact line with the boundary walls right down to the cultivation. It can thus readily be seen why Hatshepsut's temple was at the side of the valley and why her causeway had to take a line which necessitated such extensive cutting in the hill-side. Mentuhotep had previously taken the center of the valley where the grading was least arduous.

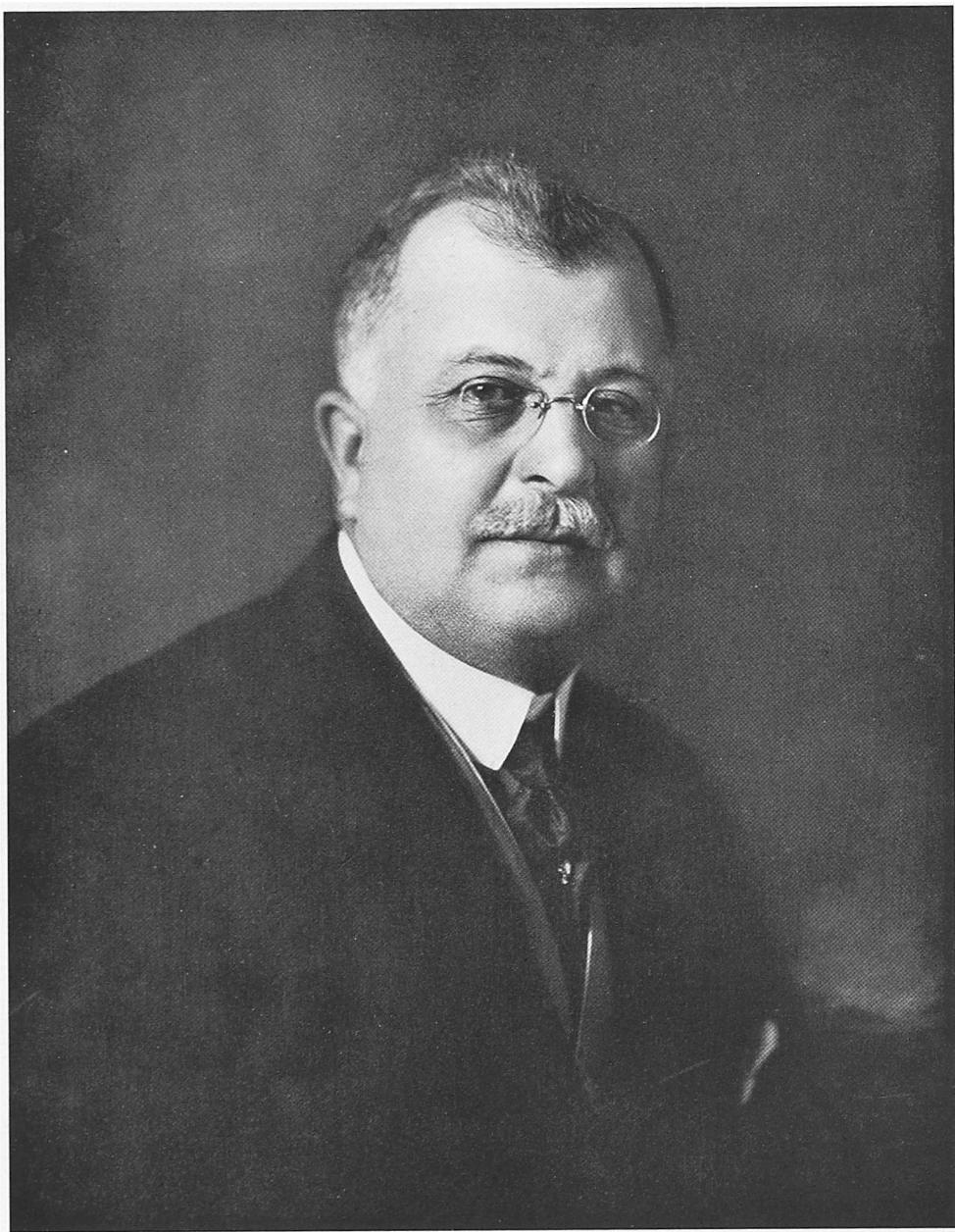
The expedition decided, then, to begin its excavation at the bottom of

Mentuhotep's causeway; find, if possible, the valley temple; and work up from it toward his main temple at Der el Bahari, dumping behind us along the cultivation. Before work was started, the ancient cut at the edge of the lower part of the causeway was visible, and among the trees there could be seen above the surface a large granite block which was thought to be a possible part of the temple. A point near here on the cutting, north of the causeway, where the bed rock showed in spots through an accumulation of sand and earth was selected, and here the workmen were started.

Within a day or two stones were found *in situ* at the base of the cut which were clearly similar to the stones in the boundary wall of Mentuhotep's temple at Der el Bahari. An eleventh-dynasty structure where one had not been suspected before, had surely been found, but it had to be abandoned temporarily, for above it on a higher level was encountered a net work of mud-brick walls which proved to extend over this entire part of the site and which when studied, planned, and photographed before they could be removed, proved to be tombs of the Ptolemaic period dating from about 200 B. C. In all nearly a hundred were cleared. As but little attempt has ever been made to study Theban burials of this date, there was started a preliminary classification which promises interesting results. A typical tomb shows that its entrance was up the ramp in the fore-

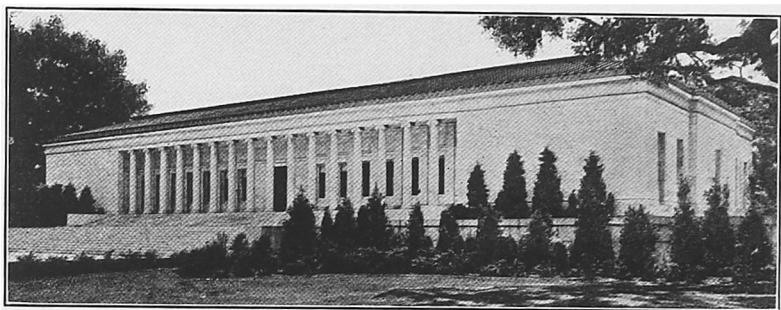
ground through a doorway now destroyed, and then down into the subterranean burial chamber under the brick vault beyond. On either side of the entrance were commonly two large pottery vessels, in bins, in one of which was found a complete set of pots, water jugs, and lamps, while nearby there was a cup of blue faïence in perfect preservation. In many tombs the large pots bore painted designs derived from flowers and palmettes. A dozen or more of these types can now be dated back several centuries earlier than they had previously been supposed to occur in Egypt. Other material found included a set of limestone Canopic jars with the heads of the four genii who protected the dead, and a painted marble stela of a man named Thout-ardus.

Another unexpected feature at this point produced an interesting part of the season's results. During the XII dynasty a large tomb with a portico had been cut in the face of the causeway-cutting on this southern side. The portico had collapsed, and the main burial-chambers which descended to the south were found to be plundered and empty. Another shaft, however, in the floor of the portico, led to a chamber cut in a stratum of loosely cemented sandstone which had partly collapsed in ancient times, thus preserving its contents from the plunderers, and here were found pottery vases, two vases of blue marble, and a complete set of jewelry in silver, amethyst, lapis lazuli, and carnelian.



Portrait of Mr. E. D. Libbey
President of the Toledo Museum of Art

TOLEDO MUSEUM OF ART



THE Toledo Museum of Art is unique in that it receives no municipal aid, has no endowment or maintenance fund, and is supported entirely by the annual dues of its sixteen hundred members. Although the museum receives no municipal aid, it aims to give the citizens of Toledo at large, all the benefits that a Museum of Art is able to bestow upon a community. In the future, municipal aid may be sought. For the present, however, the officers and trustees take pride in being able to maintain the institution without assistance. To the fund with which the building was erected, 30,000 people contributed in sums ranging from ten cents to \$10,000.

It was in 1901 that the Toledo Museum of Art was organized. At that time an association was formed with about 300 members, each paying ten dollars a year dues. Rooms were rented where, for two seasons, transient exhibitions were held. The association then secured a large old-fashioned residence on one of the main avenues. The upper floors were converted into three galleries of fair size with top lighting, and the lower floors were used for offices, class rooms and packing rooms.

When the association moved into this rented building its entire possess-

ions consisted of one painting, a mummy cat, an office desk and a half dozen chairs. From these small beginnings its growth has been steady and constant by reason of the fixed aim to make it practical and useful. Clubs of all kinds were organized for the purpose of bringing together all those in any way interested in artistic pursuits. These organizations included a camera club, a collectors' club, an arts and crafts club, a print club, a club of women painters and a number of other organizations. Free drawing classes were started, classes were organized for the study of art history, some made up of society debutantes and others were recruited from the girls in shops and factories. Daily talks were given in the galleries to the public and to the children of the public schools, and many other activities were inaugurated. Free days were given to the general public, school children were always free, and admission to all the clubs and classes was free. The idea was to make the institution useful to all classes of citizens. The pursuit of this policy brought the Museum favorably to the notice of those able to give their support. This membership constantly increased and the old building soon became far too small for its needs.

In 1908 Mr. E. D. Libbey, the Pres-

ident of the Museum, offered to give \$50,000 towards a new building if a like sum could be raised by popular subscription. Notwithstanding that this announcement was made on the heels of a general panic, the \$50,000 was raised in ten days. Mr. and Mrs. Libbey were pleased with the result, and in addition to the first gift, presented the museum with a fine piece of property on Monroe Street, known as Scott Place. The property has a frontage of 500 feet and extends through an entire block, giving ample grounds for future growth. Plans were immediately drawn for a building which would far exceed in cost the funds then at the disposal of the association. But contracts were let, and another campaign was started to secure the additional funds, and before the building was opened it was completely out of debt. The building and grounds represent a value of about \$500,000. The architects were Green and Wicks of Buffalo, who drew the plans for the Albright Art Gallery in that city. Associated with them on the Toledo building was Harry W. Wachter, a Toledo architect.

The Toledo Museum of Art was formally opened during January, 1912, with an exhibition of paintings by American and European masters, a Josef Israels memorial exhibit, an exhibition brought together under the auspices of the National Sculpture Society and an exhibition of Oriental paintings lent by Charles L. Freer, of Detroit. It was said to have been one of the finest exhibits ever brought together in the United States and the value of the art objects and paintings on view amounted to six million dol-

lars. During the year 1913, seventy-three per cent of the population of Toledo visited the Museum. At present it has 1600 members of different classes. Associate and non-resident members pay \$5.00 a year, annual members \$10.00 a year, sustaining members \$50.00 to \$500.00 a year. The revenue from all classes of members amounts to about \$20,000 a year. The building is located in the heart of the city on two car lines and is easily accessible, which has been greatly to its advantage. The average Sunday attendance ranges from 2,000 to 4,000. During the past year 21,000 children visited the museum.

The museum is of white marble with a frontage of 200 feet. The style being Greek Ionic of the Periclean period. The main floor contains a sculpture court, twelve large exhibition galleries, free art reference library, the business offices and a beautiful hemicycle. The ground floor, which is hidden from the front by the terrace, contains eight large exhibition, school, club and class rooms and spacious apartments for receiving, packing and storing. The sculpture court of Indiana limestone, flanked by graceful monolithic columns forms an impressive entrance hall, and the galleries leading from it are spacious, beautiful in proportion and perfectly lighted both by day and night. The building is approached by broad terraces and marble steps. Before the building lies a great pool reflecting its graceful columns. The grounds are beautifully laid out and enhanced by flowers, trees and shrubs disposed so as to give the best possible setting to the beautiful building of gleaming white marble.



Lady Janet Trail
By Raeburn

The collections of the museum consist of paintings, prints and engravings, sculpture, ceramics, textiles, Oriental art and Egyptian antiquities.

Benjamin West, John Singleton Copley, Gilbert Stuart, Winslow Homer, Thomas Wilmer Dewing, Henry Ranger, Childe Hassam, George Inness, Gardner Symons, Horatio Walker, Carl Marr, Antoine Vollon, Birge Harrison, Elizabeth Nourse, D. W. Tryon, George Bellows, Frederick Waugh, Henry Mosler, Jean McLane, Burne Jones, John Lafarge, John Lavery, Franz Lembach, Evert Pieters, J. H. S. Kever and many other notable painters are represented in the collection.

The officers of the corporation are: President, Edward D. Libbey; First Vice-President, William Hardee; Second Vice-President, Arthur J. Secor; Treasurer, Isaac E. Knisely; Secretary, Charles A. Schmettau; Assistant Treasurer, C. Justus Wilcox, and Assistant Secretary, Leila E. Brown.

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The Staff of the Museum consists of: Director, George W. Stevens; Assistant Director, Nina Spalding Stevens; Curator, Almon C. Whiting; Librarian, Grace Erskine Worts; Assistant Librarian, Elizabeth Scott Manley; Secretary to Director, E. Cecylle Knecht; Superintendent of Building, William B. Campbell; Assistant Superintendent, John C. Norris and Superintendent of Grounds, Orville S. Williamson.